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PUTTING IT TOGETHER

(From *Sunday in the Park with George*)

Music and Lyrics by
STEPHEN SONDHEIM

Medium Fast

Be nice, girl. — You have to pay a

price, girl. — They like to give ad-vice, girl. —

Don't think a-bout it twice, girl. — It's time to get to

*Transcribed from the arrangement by Barbra Streisand and Peter Matz.
Mr. Sondheim revised the lyrics for this version of the song, which was recorded by Ms. Streisand.*

work. Art is - n't ea - sy,

E - ven when you're hot. Ad -

vanc - ing art is ea - sy, Fi - nanc - ing it is not.

A vi - sion's just a vi - sion if it's on - ly in your head.

If no one gets to hear it, it's as good as dead.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a melody in the right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, with a fermata over the final note. The left hand provides a simple harmonic accompaniment.

Fast

It has to come to life!

The second system begins with the tempo marking "Fast". The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a melody in the right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, with a fermata over the final note. The left hand provides a simple harmonic accompaniment.

Bit by bit,

The third system continues the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a melody in the right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, with a fermata over the final note. The left hand provides a simple harmonic accompaniment.

put - ting it to - geth - er.

The fourth system continues the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a melody in the right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, with a fermata over the final note. The left hand provides a simple harmonic accompaniment.

Piece by piece, on - ly way to make a work of art.

Ev - 'ry mo - ment makes a con - tri - bu - tion, Ev - 'ry lit - tle

8va -

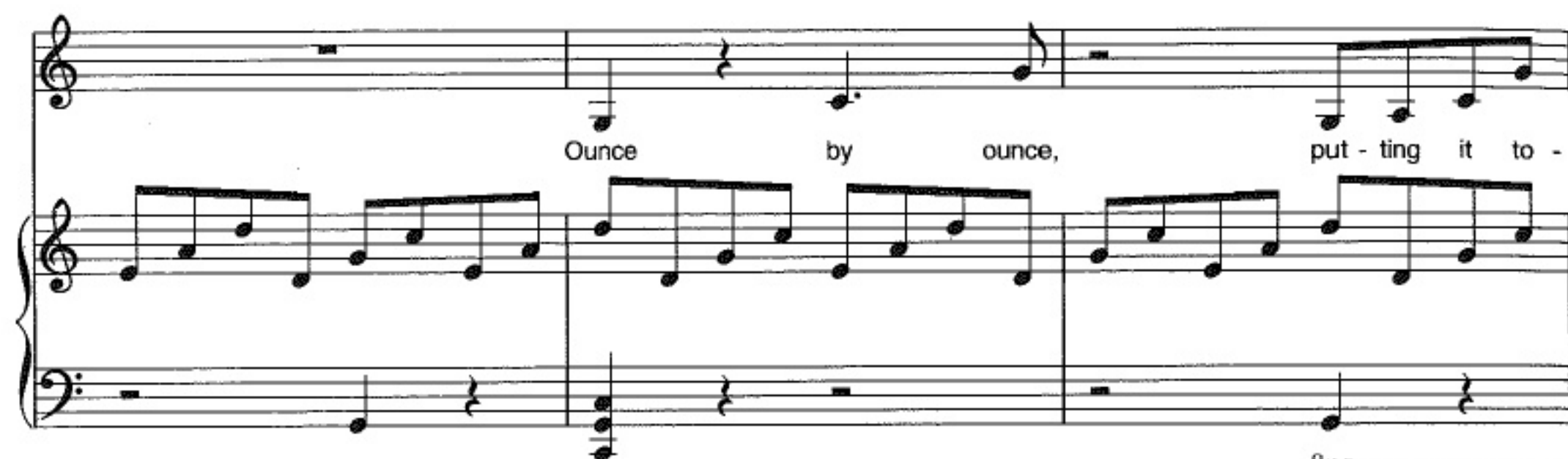
de - tail plays a part. Hav - ing just the vi - sion's no so -

lu - tion, Ev - 'ry - thing de - pends on ex - e - cu - tion, Put - ting it to -



geth - er, that's what counts.

This system contains the first two staves of music. The vocal staff (top) begins with a half note 'geth' followed by a dotted half note 'er,'. The piano accompaniment (bottom) features a continuous eighth-note melody in the right hand and a simple bass line in the left hand.



Ounce by ounce, put - ting it to -

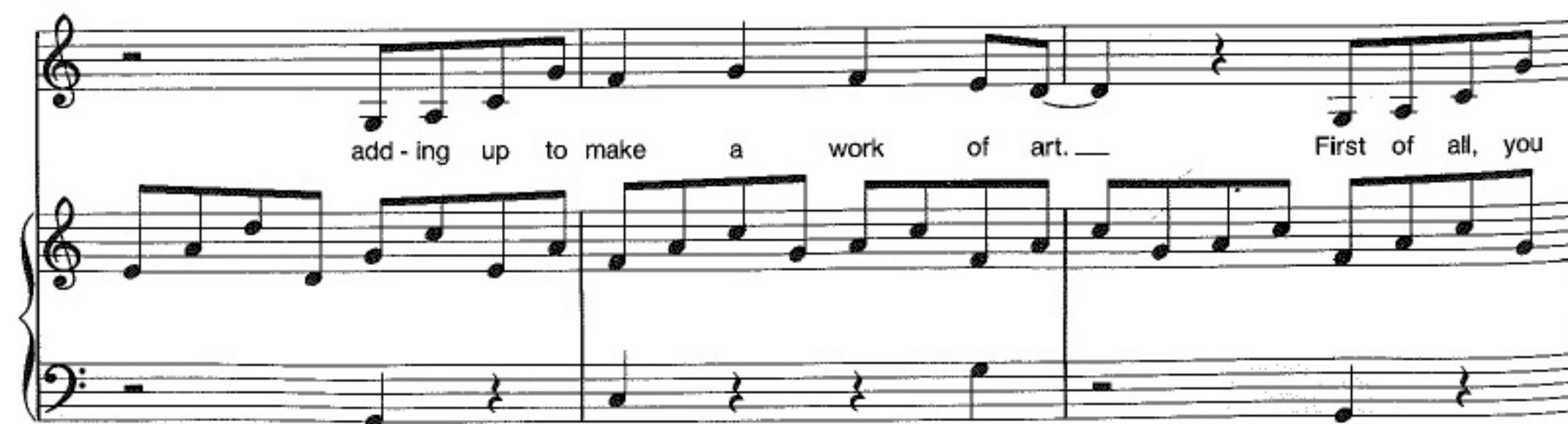
8va - - - - -

This system continues the musical piece. The vocal staff has a half note 'Ounce', a quarter note 'by', a half note 'ounce,', and a dotted half note 'put - ting it to -'. The piano accompaniment maintains the same rhythmic pattern. A dashed line labeled '8va' indicates an octave shift for the piano part.



geth - er: Small a - mounts,

This system shows the vocal staff with a half note 'geth - er:', a half note 'Small', and a dotted half note 'a - mounts,'. The piano accompaniment continues with its characteristic eighth-note melody.



add - ing up to make a work of art. — First of all, you

The final system on the page. The vocal staff has a half note 'add - ing up to make', a half note 'a work of art. —', and a dotted half note 'First of all, you'. The piano accompaniment concludes with the same eighth-note melody.

need a good foun - da - tion, Oth - er - wise it's risk - y from the

start. Takes a lit - tle cock - tail con - ver - sa - tion, But with - out the

prop - er prep - ar - a - tion, Hav - ing just the vi - sion's no sol -

u - tion, Ev - 'ry - thing de - pends on ex - e - cu - tion. The

art of mak - ing art

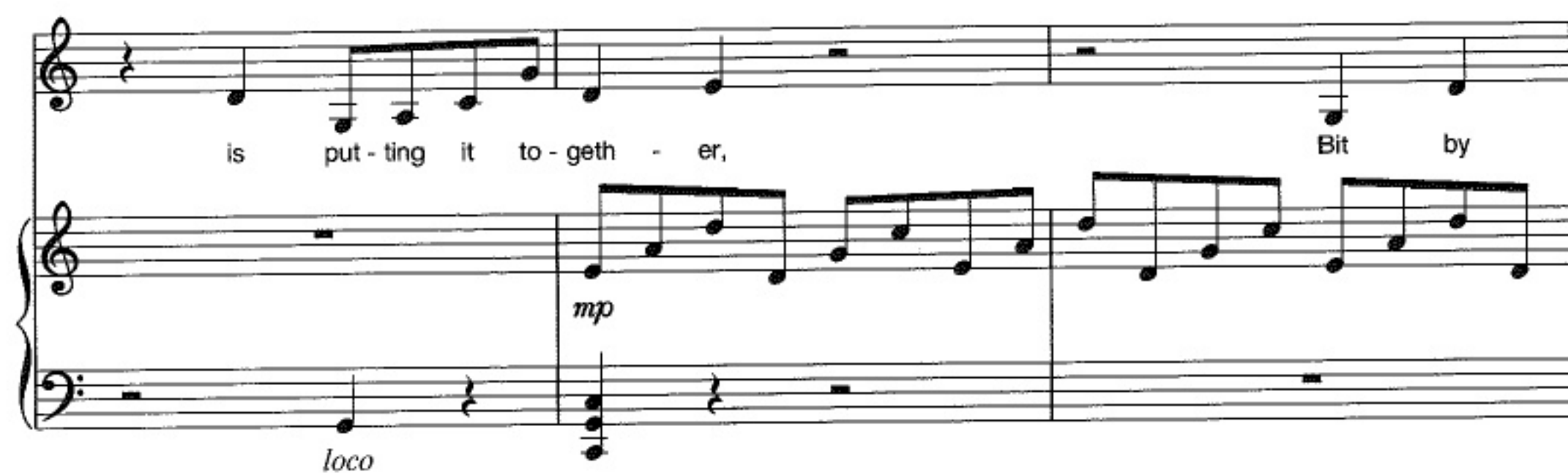
cresc.



is put - ting it to - geth - er, Bit by

mp

loco



bit.



Link by link, mak - ing the con -

mf



nect - ions, Drink by drink,

tak - ing ev - 'ry com - ment as it comes. Learn - ing how to

play the po - li - ti - cian like you play pi - an - o, bass and drums...

Oth - er - wise, you'll find your com - po - si - tion is - n't gon - na

get much ex - hi - bi - tion. Art is - n't ea -

sy, ev - 'ry mi - nor de -

tail is a ma - jor de - ci - sion. Have to keep things in

scale, Have to hold to your vi - sion.

What's a lit - tle cock - tail con - ver - sa - tion If — it gets the

funds for your foun - da - tion. Ev - 'ry time I start to feel de - fen -

- sive, I — re - mem - ber vi - nyl is ex - pen - sive!

Dot by dot, build - ing up the

mp

im - age. Shot by shot,

Keep - ing at a dis - tance does - n't pay. — Still if you re -

8va

mem - ber your ob - jec - tive, Not give all your pri - va - cy a - way. —

A lit - tle bit of hype can be ef - fec - tive, Long as you can

keep it in per - spec - tive. E - ven when you get some re - cog - ni -

- tion Ev - 'ry - thing you do you still au - di - tion.

Art is - n't ea - sy,

mf

0 - ver - night you're a trend, You're the

right com - bi - na - tion, Then the trend's at an

end, You're sud - den - ly last year's sen - sa - tion.

All they ev - er want is re - pe - ti -

- tion, All they real - ly like is what they know. — Got - ta keep a

link with your tra - di - tion, Got - ta learn to trust your in - tu - i -

- tion While you re - es - tab - lish your po - si - tion So that you can

be on ex - hi - bit... *So that your work can be on exhibition.*

Piano introduction in B-flat major, 4/4 time. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat).

Be new, girl.

They tell you till they're blue, girl:

You're new or else you're through, girl.

And e - ven if it's true, girl,

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "And e - ven if it's true, girl,". The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a long, sweeping melodic line in the right hand.

You do what you can do!

cresc. *f*

The second system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "You do what you can do!". The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a long, sweeping melodic line in the right hand. The dynamic markings *cresc.* and *f* are present.

The third system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a long, sweeping melodic line in the right hand. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a long, sweeping melodic line in the right hand.

Bit by bit, put - ting it to - geth - er.

8va

The fourth system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "Bit by bit, put - ting it to - geth - er.". The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a long, sweeping melodic line in the right hand. The dynamic marking *8va* is present.

Piece by piece, work - ing out the

vi - sion night and day. — All it takes is time and per - se - ver -

- ance With a lit - tle luck a - long the way. — Put - ting in a

per - son - al ap - pear - ance, Gath - er - ing sup - port - ers and ad - her -

- ents. Map - ping out the songs but in ad - di - tion, Har - mon - iz - ing

each ne - go - ti - a - tion, Bal - anc - ing the part that's all mu - si -

- cian With the part that's strict - ly pre - sen - ta - tion, Bal - anc - ing the

mon - ey with the mis - sion Till you have the per - fect or - ches - tra -

- tion E - ven if you do have the sus - pi - cion That it's tak - ing

8va - - - - -

all your con - cen - tra - tion. The art of mak - ing

art is put - ting it to -

f

geth - er Bit by bit,

mf

Beat by beat, Part by

part, Sheet by sheet, Chart by

Track by track, Reel by reel, Stack by
chart, Bit by bit, Pout by pout,

stack Meal by meal, Deal by deal, Shpiel by
Snit by snit, Shout by shout, Spat by spat,

shpiel,
Doubt by doubt And that _____

Is the state of the art. _____

f

8va - - - - -